

Australian Garden

HISTORY

Vol. 21 No. 2
October/November/December 2009



Garden archaeology
Ruins and nature
Roof gardens

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Publication

Australian Garden History, the official journal of the Australian Garden History Society, is published four times a year.

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Subscriptions (GST INCLUSIVE)

For 1 year

Single \$62

Family \$85

Corporate \$200

Youth \$20

(UNDER 25 YEARS OF AGE)

Non-profit organisations \$85

Advertising Rates

1/8 page \$132

(2+ issues \$121 each)

1/4 page \$220

(2+ issues \$198 each)

1/2 page \$330

(2+ issues \$275 each)

Full page \$550

(2+ issues \$495 each)

Inserts \$440

for Australia-wide mailing

Pro-rata for state-wide mailing

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ISSN 1033-3673

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Cover images: The archaeology of the everyday: not all archaeology involves excavation or scientific analysis—garden ephemera such as plant labels (cover) and seed packets (above) can yield vital evidence about past horticultural practices, while more unusual typological reference collections, such as rotary clothes hoists (rear cover), can yield their own fascinating story about the design and function of our gardens (see page 6).

From the chair

Colleen Morris

This issue of the journal focuses on the role of archaeology in garden history. How many of us realise the extent to which the remains exposed by archaeological excavations at Pompeii and Herculaneum inspired and informed Edwardian garden design in England and the influence that had on Australian gardens? These subtle influences can be seen, for example, in the garden at the Norman Lindsay Gallery in Springwood, NSW, and in the semi-circular 'exedra' garden seats popular in the inter-war period. On a more practical level, archaeology at Regentville, NSW, in the early 1980s confirmed the extent of Sir John Jamison's extraordinary terraced vineyard. The use of archaeological investigation is indicative of the multi-disciplinary approaches that have strengthened the study of garden history during recent decades.

Such multi-disciplinary approaches to the study of garden history are reflected, too, in the diversity of our membership. At an annual conference or an event, it is a delight to hear members discussing geology, soils, climate, topography, design, history, and plants, and happily sharing their expertise with others. Inevitably there is a 'what is that?' query and an eager cluster forms around the silent mystery—leaves are plucked, flowers or fruit examined, and a buzz accompanies the decision-making. We share passions in our love of history, plants, gardens, and the Australian landscape, and in the various pathways of studying and interpreting garden history.

My term as National Chair concludes at this year's annual general meeting. It has been a privilege to serve our membership and I am grateful for the friendship and support of the National Management Committee members over the past six years. Our Patrons John and Lynne Landy will also be standing down at this annual general meeting. On behalf of all members I thank them for their endorsement and support.

The Society is in a healthy position both spiritually and economically. The success of our Society comes from a balance between the enjoyment of gardens for aesthetic reasons and the appreciation that comes from understanding them from a scientific and historical perspective. Our journal is indicative of the strength of the intellectual basis of the Society. The diversity of the activities planned by branches reflects our enjoyment of garden history in our local regions and our passion for Australia's garden heritage comes to the fore in advocacy issues. This passion has permeated far beyond our membership. In the last five years there has been a marked increase in the publication of books in the area of Australian garden history, a sign of maturity in the field of our shared enthusiasm.

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Garden archaeology in Australia

Andrew Sneddon

Garden archaeology is a relatively new discipline in Australia although it has already been applied to many significant sites with great success and holds promise of further applications.

Garden archaeology has been a prominent feature of world archaeology from the earliest days of the discipline, stimulated by a nineteenth-century fascination with the Roman villa and the stunning archaeological finds at Pompeii and Herculaneum, including remains of manicured gardens within landscaped courtyards. The skills developed at that time were refined in the twentieth century to address a wider range of research questions, particularly those associated with the domestication of certain plant species and the rise of complex societies in the so-called Fertile Crescent (along the Tigris and Euphrates Rivers).

In Australia, such Old World archaeological techniques have been applied to the study of historic gardens with remarkable success. Thus, heritage professionals in Australia commonly combine historical research with archaeological investigation in order to recover the design and flora of gardens, particularly those forming the setting for significant buildings. Although archaeological investigation is sometimes the only source of information available to the heritage professional, in Australia it is usually used to augment other sources. Of considerable value in this regard are the seed and plant catalogues compiled by most nurseries in the nineteenth and twentieth centuries, which often survive in the larger libraries and archives.

Illustrations of historic gardens (including sketches, paintings, and prints) are also extremely useful guides for the archaeologist planning an excavation strategy,

although an artist's enthusiastic desire to capture a perfect garden idyll can often result in misleading representations that archaeological investigation may serve to correct. Historic photographs are therefore often a more reliable basis of investigation for both the historian and archaeologist of such gardens. Archaeologists will also often use aerial photographs to establish the location and extent of larger gardens, using subtle variations in landforms and shadows on the earth's surface that reflect changes in soil productivity as indicators of past garden activities. This approach has been used in the past to identify former market gardens and convict gardens attached to early-nineteenth-century government farms. The gardens of larger estates were also often recorded in historic surveys and plans whose veracity can be tested by excavation.

Archaeological investigation of historic gardens uses a number of techniques. Stratigraphic archaeological excavation relies on the discernment of different soil deposits that might reflect the location of garden beds, tree boles, and the like. Australia's shallow and generally nutrient-poor soils often saw garden beds cut into the clayey natural deposits, with the cut being filled with richer soils and fertilised with manures. Such cuts, fills, and introduced fertilisers are all recoverable in the archaeological record. Archaeology can also identify the location and configuration of garden features such as paths, driveways, kerbing, and structures such as pergolas and rotundas. Such information has been used by

Some milestones in garden archaeology

1945

Repair of European gardens and monuments damaged in the Second World War hastens specialised conservation initiatives and techniques

1965

Establishment of the International Council on Monuments and Sites (ICOMOS) under the aegis of the United Nations Educational Scientific and Cultural Organisation (UNESCO)

1969

University of Sydney thesis 'Colonial Garden Design' by James Broadbent, Howard Tanner, and Trevor Allen, a pioneering study into this aspect of Australia's cultural patrimony based on field survey



1979

Ratification of the Burra Charter (guiding conservation of culturally significance places) by Australia ICOMOS, three years after the founding of this national committee

heritage professionals and landscape architects to reconstruct the historic garden settings of several significant sites.

Laboratory techniques that were originally devised to analyse ancient agricultural technologies have been applied to historic gardens in Australia. These include the analysis of microscopic phytoliths (persistent silica bodies naturally occurring in plant tissues, which may survive in ideal conditions for thousands of years) and pollens. It is also possible to recover the remains of seeds, nuts, and the like by sieving soil deposits and scrutinising the results under a microscope. The results of such analyses have been used in some cases to identify the kinds of flora that once existed within otherwise fugitive sites.

Historically, gardens in Australia were often both ornamental and utilitarian, and archaeology has been particularly useful in the analysis of the latter. Most nineteenth and early twentieth century backyards included small vegetable gardens and fruit trees. Archaeological analysis has recently been undertaken on the products of these modest gardens at inner-city sites in both Sydney and Melbourne. The analysis of the contents of cesspits for example has yielded enormous quantities of data concerning the fruits, nuts, and cereals consumed by nineteenth-century Australians. Many of the passionfruits, apricots, watermelons, cherries, and apples abundant in the archaeological record no doubt derived from these modest backyard sources, as well as the larger agricultural enterprises of the period. The artefacts from these sites are also informative of past attitudes to gardens in Australia. Fragments of ceramic flowerpots and gardening implements are common finds on historical archaeological excavations, while the popularity of idyllic garden scenes in both the finer porcelains and more common wares indicates an enduring fondness for gardens.

As a result of the value of archaeology to heritage conservation more generally, it has begun to figure more prominently in the conservation requirements of consent authorities, especially in contentious cases. Thus, archaeological management plans have become useful management instruments,

often forming an adjunct to broader conservation management plans for historic places.

The archaeological investigation of gardens in Australia most commonly involves post-Contact sites. However, it is important to recall that Torres Strait Islanders were also known to have maintained gardens for food production. Similarly, although the Aboriginal inhabitants of Australia did not practice horticulture—strictly defined—some seasonal sites show evidence of intensive exploitation of naturally occurring flora for food over extended periods. These practices have also been the subject of in-depth archaeological investigation employing all of the methods described above, augmented by other scientific techniques, including carbon-14 dating and the analysis of residues, at the molecular level, on stone artefacts to identify any food products with which the artefacts may have been in contact.

Notwithstanding the scope for archaeology's positive contribution to the analysis of historic gardens, there are clear limitations on its value depending on the site. The archaeological remains of gardens are particularly vulnerable to disturbance by a range of site formation processes including, for example, later phases of garden excavation for the introduction of plantings and site grading, or due to natural events such as erosion and subsidence. The first step in any archaeological analysis of historic gardens, therefore, involves research to establish the potential for archaeological remains to have survived in the light of later natural and human activities. Indeed, this complementary approach to historic gardens—the combination of historical research and traditional 'dirt archaeology'—results in the best outcomes for both disciplines. It has become a distinctive and productive characteristic of the study of historic gardens in Australia.

Andrew Sneddon is Business Development Manager of the UQ Culture & Heritage Unit, School of Social Science, University of Queensland. He has participated in archaeological investigations in Australia, Europe, the Middle East, Central Asia and South-east Asia. His research interests include heritage law and the archaeology of poverty.

1983

Archaeological excavation vital in determining reconstruction of driveway profile and alignment in Vaucluse House (NSW) garden conservation

1983

Publication in the Shire Series of Christopher Taylor, *The Archaeology of Gardens* (Aylesbury, Bucks, 1983)

1994

Publication of Naomi Miller & Kathryn Gleason (eds), *The Archaeology of Garden and Field* (Philadelphia, 1994)

1995

Coining of the term 'new garden history' by Tom Williamson, whose use of archaeology in undertaking history and conservation of British gardens set new benchmarks

1998

Publication of Paul Pattison (ed.), *There by Design: field archaeology in parks and gardens* (Oxford, 1998)

On the origin of an icon: researching a history of the rotary clothes hoist

Cas Middlemis

Writing a history of the rotary clothes hoist has proved a fascinating challenge in the face of diffuse and far-flung documentation, myth, and the inevitable pressures of modernisation on the archaeology of the backyard.

As environmental concerns come to the fore there is a move afoot in the United States to promote the idea of outdoor 'solar' drying of washing. Amazingly to most Australians, a number of American regions have banned the hanging of laundry outside to dry. As a result a lobby group known as the Laundry List has been established to see these prohibitions overturned. High-profile environmental activist David Suzuki is included on its Board of Advisors.

While many Australian households use energy-hungry electric dryers, we are still free to dry our washing outside should we choose. The rotary clothes hoist and new, more compact models, continue to be widely used for this purpose. Ironically, it was in America (and not Australia) in the nineteenth century that the first wooden rotary clothes hoists were developed. However they never became a universal element in American backyards, in spite of decades of patented variations. Here in Australia, the rotary clothes hoist is so widely accepted that it has achieved the status of a backyard icon. Yet the celebration of Australia's all-metal rotary clothes hoist has seen the propagation of the myth that it was invented in Adelaide by Lance Hill in the mid-1940s. In fact the story goes back decades before and is interwoven with some of the key events of the twentieth century. In the book that Peter Cuffley and I are about to publish, *Hung Out to Dry: the story of Gilbert Toyne's classic Australian clothes hoist*, we reveal the truth behind the myth.

Born near Geelong in 1888, Gilbert Toyne patented four significant designs for rotary clothes hoists between 1911 and 1946. World War I interrupted production and marketing, resulting in The Aeroplane Hoist Manufacturing Company of Australasia Ltd—established to promote Toyne's rotary clothes hoist—closing its doors. Toyne served in the Great War and returned home to face personal



Collection of Linda Banbury

Gilbert Toyne enlisted in the Australian Army in August 1915.

turmoil in 1919. Still passionately committed to promoting his clothes hoist invention, he uprooted his family a number of times in order to establish production centres in three states. By the 1930s, Toyne's rotary clothes hoist was available across Australia and in New Zealand, with manufacturing bases in Melbourne, Adelaide, and Sydney. Although his efforts to control the Australian market were thwarted by world events and personal loss, Gilbert Toyne's patented 1926 all-metal design defined the standard for Australian rotary clothes hoists for decades to follow.

*surviving family members
have generously provided
first-hand memories or stories*

In the 1980s Peter Cuffley had mentioned Toyne's rotary clothes hoist in a number of his books and had also written letters to newspapers to counter the continuing spread of misinformation. My interest arose from a clothes hoist illustration in a 1913 Adelaide foundry catalogue. This had been tracked down when I was researching Dulwich House garden with colleague Wendy Joyner (*AGH*, (15) 5, May/June 2004). After reading Peter's entry on Toyne

in *The Oxford Companion to Australian Gardens* I asked editor Richard Aitken to forward my contact details on to him. Already working toward a detailed history of Gilbert Toyne's life and work, Peter asked if I would be interested in joining him in what was clearly going to be a demanding task.

The journey that Peter and I have taken together to unravel Toyne's story has been a long, but never dull, venture. It was complicated by the paucity of primary records such as letters, photographs, original sketches, and other material expected to be generated during Gilbert Toyne's long life of 94 years. A precious box of Toyne family memorabilia was lost during a move interstate; two other household collections were inadvertently sent to the tip; a school project that included original photographs had gone missing. Gilbert Toyne also moved house numerous times throughout his life and was married three times, actions that inevitably see excess items discarded. Thankfully, surviving family members have generously provided first-hand memories or stories they had heard. Others, whose families were involved in the clothes hoist industry, have offered information, documents, and photographs. Secondary sources have been invaluable, but locating them was often difficult and time consuming.



Photo: Cas Middlemis

A house 'For Sale' sign had an image of this clothes hoist, so I contacted the new owners who gave me permission to photograph this Toyne 1926 patented rotary clothes hoist. In 2007 they offered it to me when, due to renovations, it was to be removed.

Some of our journeys proved to be really memorable, especially when linked to historic gardens. Toyne's rotary clothes hoists were made under licence in Victoria from 1925 by the McKirdy family of Mont Albert. Happily, Alan McKirdy and his wife, Maryann, live at Dowerdy, in Edna Walling's Bickleigh Vale village. Trips to Mooroolbark to talk with various members of the family were much more than research trips. On one of these visits, Alan and Maryann arranged for us to view a number of adjoining properties. Interestingly, Edna Walling didn't really like rotary clothes hoists, and yet from as early as 1926 she was including them in her garden designs, no doubt at the insistence of her clients. Rotary clothes hoists are seen in 30 of her surviving garden plans. Since 1925 the McKirdy's had regular advertisements in *Australian Home Beautiful* for Toyne's rotary clothes hoists. These advertisements, from 1936, included the standard 'wind-up' model, a hydraulic model, and a simple lever-style clothes hoist. The latter was the type that Lance Hill of Adelaide first started selling in 1945. By 1947 Hills

Hoists was producing and selling rotary clothes hoist models based on Gilbert Toyne's 1926 patent, which had by that time expired.

*As a researcher, I believe,
one must be optimistic and not give
up if the needle is elusive in that
daunting haystack*

As a researcher, I believe, one must be optimistic and not give up if the needle is elusive in that daunting haystack. So we have delved into the haystack of public records, including war records, libraries, and council archives, with enthusiasm. Peter is a like-minded and passionate colleague, and now friend—our often daily emails have revealed not only our insights into Toyne's life but also our own stories. In early 2004 Peter made a trip to Camperdown to meet Neville Toyne, Gilbert's only surviving child. Peter emailed me the next day setting the scene of his trip.



Collection of the McKirdy family

A Melbourne show display with a hydraulic rotary clothes hoist as the central focus. This model was patented by Keith McKirdy, but marketed under the Toyne name. The McKirdy family had the Victorian rights to manufacture Toyne's clothes hoists from 1925 and owned the registered company Toyne's Rotary Clothes Hoist Proprietary Limited. Keith is standing on the far left of the photograph.

■ Straining to reach high ends of clothes line is dangerous!

■ Walking through wet grass and mud puddles to a clothesline is a waste!

■ Unavailable, old-fashioned props often leave a clothesline dragging in the dirt.

■ Poles with sharp points often cause damage to the old clothes line.

■ Clothes hung out the old way often are an irritating nuisance!

■ Endless rising steps to and fro are saved by a TOYNES!

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3. **TOYNES SAVES CLOTHES COSTS!** Clothes "give" with the wind, the lines gliding easily round in a circle! This means there is no strain on the clothes and they last much longer. (And they never drag in the dirt through a prop falling down!)

TOYNES . . . safe, compact and permanent!

Always dry at least one dress, and dry your shoes and stockings!

TOYNES Rotary Clothes Hoist can be RAISED & LOWERED with the least effort . . . most ease!

Mechanism for raising and lowering is absolutely foolproof, efficient, safe, everlasting. The Hoist can be left at any required height. The full lift is 2 ft. 6 in. (important feature is a hook which comes into operation when Hoist is completely lowered. (Diagram at right).)

APPROXIMATE MEASUREMENTS AND PRICES		
Diameter	Line Space	Price
14 Feet	116 Feet	£4 10 0
16 Feet	120 Feet	£4 10 0
18 Feet	160 Feet	£5 10 0
20 Feet	170 Feet	£6 10 0

ERECTING (City and Suburban) 7/6
PACKING (Country) 7/6

INOW! FOR DETAILS OF THE AMAZING ECONOMY-MODEL "TOYNETTE" ROTARY CLOTHES HOISTS—PLEASE READ BACK FOLD!

Toyne's rotary clothes hoist advertising leaflet.

Yesterday the day was mild to warm and I enjoyed driving down into the Western District. Back in the summer of 1969 I took up work in Hamilton and fell in love with the wide golden plains and the great plantations of Sugar Gum, Pinus radiata and various sorts of cypress. There were so many interesting old houses and great collecting possibilities, both in terms of artefacts and social history. We lived in the middle of a Lutheran community and got to know many of the farming families. The farm house we rented was a big Edwardian place with an old garden and a magnificent view from the kitchen of the southern end of the Grampians.

A few years ago at the Adelaide Writer's Week, one author commented on the often unrecognised research that goes into historical study, citing numerous unanswered letters written seeking

information into one's subject. I applauded this comment and empathised with the speaker. All aspects of researching are time consuming and so many trails of our investigation have finished in dead ends and have had to be abandoned.

Yet luck came our way, and this was highlighted in September 2004, with the finding of an early Hills Hoist model we desperately needed to augment our research. It was discarded on a street verge dismantled, but beautifully laid out with all the pieces included. What a sweet find this was and in fact the first of several hoists to be collected (see back cover). But then with their size and weight it wasn't going to become an ongoing obsession, just for research purposes only! As each year has passed more material has become available online. The National Library of Australia's Australian Newspapers beta website is an excellent example of this. It went online for public use in July 2008 and allowed us to easily access some early Toyne advertisements in the *Canberra Times*.

During this time I had my own backyard landscaped. Much to the landscaper's chagrin, I insisted his design include my existing early clothes hoist, as this was a crucial element in the garden landscape. Although my current clothes hoist is a Hills Hoist, I was thrilled to discover, with my new found knowledge, that I had been using a Toyne rotary clothes hoist in a rental property in the 1980s. Over the five and a half years of producing this book and averaging five laundry washes per week, I have had well over 1,400 trips out to my clothes hoist. What a practical way to keep focused on the task!

Peter and I live in different Australian states, so emails and phone calls continued to fly back and forth as the various aspects of the book progressed. Our ability to recognise clothes hoist types is going to be a rather limited skill and I'm not sure how I'd list it on a job application! But we are both agreed that one of the most exciting aspects of finally getting this book into print will be to spark people's memories. We have no doubt there are many more clothes hoist stories still to be told.

Cas Middlemis and Peter Cuffley can be contacted on email at clotheshoist@gmail.com

Copies of *Hung Out to Dry: Gilbert Toyne's classic Australian clothes hoist* are available for \$35.00 (ISBN 9780646508559) from the authors at www.clotheshoist.com

Ruins and the embrace of nature

John Dwyer

The processes of nature have a profound effect on ruins and how we interpret them as cultural sites, with romantic eighteenth and nineteenth century approaches differing markedly from more clinical mid to late-twentieth century conservation techniques.

A key component of the emotional impact of the ruins of antiquity is what might be called the Ozymandias effect, the realization that the mightiest works of humans are transient, and may not, in the long run, resist the forces of nature. The emotion was expressed in Shelley's well-known poem *Ozymandias* (1819):

*'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'*

When the decay of ruins has been accompanied by the embrace of nature in the form of plants that colonise them, the feelings may become more intense. The conjunction of plants and ruins has long been a source of fascination and even pleasure. Gustave Flaubert—best known for his novel *Madame Bovary*—wrote, for example, in a letter of 1846: 'I love above all the sight of vegetation resting upon old ruins; this embrace of nature, coming swiftly to bury the work of man the moment his hand is no longer there to defend it, fills me with deep and ample joy.' (Woodward, p.72)

Rose Macaulay, in *Pleasure of Ruins* (1953), celebrated what she saw as a human tendency to be affected by ruins. Macaulay provided examples from sites in many countries of the world. Many of the images illustrating her text were of ruins adorned by vegetation, the eighteenth-century drawings by Giovanni Battista Piranesi being notable examples, probably familiar to many readers. In *The Past is a Foreign Country* (1985), geographer David Lowenthal observed that next to Piranesi's powerful sketches of Roman antiquities, the ruins themselves seemed small and pallid. (Lowenthal, p.156)

The famous ruin of the Colosseum in Rome was known in the nineteenth century for the abundance and variety of its weeds. Charles Dickens wrote in *Pictures From Italy* (1846) of the Colosseum, which he saw during his trip in 1844, 'crumbling there, an inch a year, its walls and arches overgrown with green, its corridors open to the day; the long grass growing in its porches, young trees of yesterday springing up on its rugged parapets and bearing fruit'. (Dickens (1967), p.438; Macaulay, p.200)

Botanists had been identifying hundreds of different weeds there since the seventeenth century. Reference is often made to Richard Deakin's *The Flora of the Colosseum* (1855), which catalogued and illustrated 420 different species of plants growing spontaneously in the Colosseum. The abundance of plant life is remarkable. Flora catalogued included new species identified and named by Deakin, such as Roman Fescue-Grass (*Festuca romana* Deak.). The delight taken by nineteenth-century naturalists in the naming of new species is well known.

Opposite: In this early photograph by Francis Bedford (1860s), the ruin of Tintern Abbey appears very much as described by William Gilpin almost a century earlier and still possessing a powerful emotional effect. Source: National Gallery of Victoria



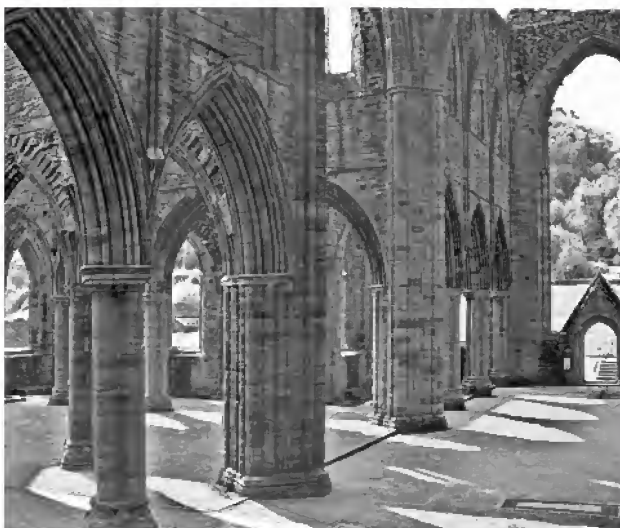
Baths of Caracalla, The Central Hall, from Giovanni Battista Piranesi, *Vedute di Roma*, c.1765.

From Mayor, Giovanni Battista Piranesi (1952)



Interior of the

F. Bedford.



The ruins of Tintern Abbey have today been tidied up and stripped of vegetation save for the carefully manicured lawns characteristic of the standard English Heritage presentation of ruins.

Images of ruins clothed by weeds were once common. But archaeological restoration was to sweep away many of these plants. Deakin complained that since he had collected the plants from the Colosseum, many had been destroyed

from the alterations and restorations that have been made in the ruins; a circumstance that cannot but be lamented. To preserve a further falling of any portion is most desirable; but to carry the restorations, and the brushing and cleaning, to the extent to which it has been subjected, instead of leaving it in its wild and solemn grandeur, is to destroy the impression and solitary lesson which so magnificent a ruin is calculated to make on the mind. (Deakin, p.vii)

The modern science of the conservation and interpretation of ruins seeks to avoid their destruction by weeds, amongst other things. Vegetation is seen as an agent of destruction. There is a tension here between preserving ruins and maintaining the value they have for those who treasure them. Another Deakin, Roger, wrote some 150 years after Richard, 'I love ruins because they are always doing what everything really wants to do all the time: returning themselves to the earth, melting back into the landscape.'

The solution adopted by English Heritage has been to present ruins as a form of garden, with a carpet of lawn, neat gravel edges, and the occasional self-sown tree permitted to remain. The practice was described by Thompson in *Ruins: their preservation and display* (1981):

Where there were trees already growing by the ruins, these are usually retained and can considerably enhance its appearance. Trees growing on the masonry, however, have to be removed. The whole ground surface of the ruin is normally closely mown grass, forming an extensive and well-tended lawn which can be a little bleak. Indeed there is a tendency for the onlooker to be more impressed by the lawn than the ruin! (Thompson, p.9)

The changing fashion may be observed in the example of Tintern Abbey, the ruins of the Cistercian monastery in Monmouthshire (founded in 1131—see illustration). The ruins of the monastic civilisation destroyed by Henry VIII began to be appreciated as part of the Romantic movement in the eighteenth century when, as David Lowenthal wrote, 'crumbling and overgrown structures half-reverting to nature became foci of attention'. (Lowenthal, p.156)

Macaulay quoted from poets expressing the emotions which the tragedy of ruins aroused; the following lines from Byron's *Childe Harold's Pilgrimage* (1812–18), describing ruins in Rome, provide an example:

*Cypress and ivy, weed and wall-flower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, column strown
In fragments, choked up vaults, and frescos steep'd
In subterranean damps
(Byron (1867), p.178; Macaulay, p.196)*

The Romantics found that monastic ruins in England had a similar effect. Elements of the Romantic susceptibility have endured into modern times.

William Gilpin, in *Observations on the River Wye* (1782) described the contribution which plants made to the beautiful appearance of Tintern Abbey in 1770. Nature had made it her own, he wrote, with the ornaments of time:

Ivy, in masses uncommonly large, had taken possession of many parts of the wall; and given a happy contrast to the grey-coloured stone of which the building is composed. Nor was this undecorated. Mosses of various hues, with lichens, maiden-hair, penny-leaf, and other humble plants had overspread the surface; or hung from every joint or crevice. Some of them were in flower, others only in leaf; but all together gave those full-blown tints, which add the richest finishing to a ruin. (Gilpin (2005), p.42)

Gilpin was an exponent of the picturesque, and appreciation of ruins was central to his aesthetic concerns. The formidable critic John Ruskin was

deeply troubled by the idea of the picturesque which he regarded as 'parasitical sublimity'. His discussion, in *The Seven Lamps of Architecture* (1849), included a remark about ruins and decay, in which he referred to 'the rents, or fractures, or stains, or vegetation, which assimilate the architecture with the work of Nature, and bestow on it those circumstances of colour and form which are universally beloved by the eye of man'. (Ruskin (1909), p.267) Ruskin saw beauty in ruins which went beyond the picturesque.

In terms of landscape classification, the ivy-encrusted ruin could be considered part of an

organically evolved landscape: the building having 'developed its (then) present form by association with and in response to its natural environment'. The ruin as presented by English Heritage is a designed landscape. The decision to present the ruin free of most plant accretions, but with the retention of some trees and the introduction of a lawn implies an assessment that the ruin as organically evolved should not be conserved, but replaced by the ruin in a garden setting.

Although ancient ruins are not encountered in Australian landscapes, there are some well known examples of ruins of European settlement, such

as Port Arthur in Tasmania. Many ruins in Australia are industrial, some, but by no means all associated with mining rushes of the nineteenth century. In *Forests of Ash* (2001), environmental historian Tom Griffiths included images of a number of ruins. 'Historic sites in the forest are rarely grand or beautiful', he wrote,

Their aesthetic appeal comes from the entanglement of culture and nature, the subsidence from one state into another as the forest reclaims them. Their dignity is in their vernacular form, for many relics were literally carved out of the trees. One of the attractions of forest archaeology is discerning the 'hand of man' in the sculpture of nature. (Griffiths, p.172)

It is interesting to compare the ivy-clad ecclesiastical ruins from England with the ruined church at Boyd Town, Twofold Bay, NSW, erected in the 1840s by that curious character Benjamin Boyd. Today the restored main building in its historic setting is run as a hotel. The settlement also included a substantial church which was never completed.



Courtesy Musée de l'Île-de-France

Something of the atmosphere established by ancient ruins may be associated with a abandoned garden; the human artefacts of steps and balustrade when overgrown by weeds may make a scene with strong emotional overtones. Eugene Atget's garden photographs from the 1920s provide many examples, such as this image of the Pavillon de L'Aurore at Sceaux, the Chateau built by Jean Colbert (chief minister to Louis XIV) near Paris in 1673, with a garden designed by Le Notre.



The crumbling ruins of the church at Boyd Town, in Twofold Bay, NSW, with the indigenous vegetation gradually reclaiming the site.

The church—left as a ruin—is being reclaimed by the indigenous vegetation, with trees growing through the site, adding to a rather forlorn appearance. The ruin is part of a place of cultural heritage significance; the regenerating bush does not appear to have been inconsistent with its conservation so far, but must be recognised as the early stage of a natural process of destruction in the long run. Whether human intervention should seek to delay or reverse that process depends on what it is that we value in the ruin. When indigenous vegetation reclaims a site, some may hesitate to describe it as weedy.

The embrace of nature, if not resisted, may contribute to the creation of a ruin. Nature does not discriminate between a structure which has become a ruin and one that is merely a neglected or abandoned building. Grass growing in roof gutters may result in damaging ingress of water into a structure. Lichen and moss will over time break down bricks and masonry. Creepers such as Ivy (*Hedera helix* L.), if permitted to grow unchecked, will destroy a structure.

There are many aspects to the responses by humans to the spontaneous growth of plants on or in human artefacts. What may be deprecated from one point of view may be welcomed from another, and

deep emotions may be involved either way. Our relationship with nature over time is at the heart of it. The plants which reclaim abandoned gardens and other cultivated areas are often called weeds. The contemplation of ruins reminds us that weeds have their place in the realm of nature, and may enhance our emotional experiences.

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Reconstructing the scrolls and parterres of Melbourne's Carlton Gardens

Angela Hill

Plans to reconstruct the original layout of the parterre and scroll garden beds in Melbourne's Carlton Gardens recently culminated in their official opening. Here major aspects of the reconstruction project are discussed with particular emphasis on the archaeological investigations and their implications for the reconstruction.

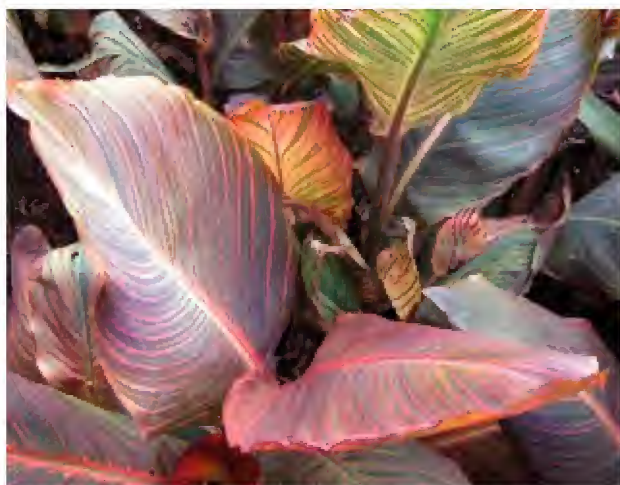
Carlton Gardens, lying immediately north of the Melbourne CBD, feature the Royal Exhibition Building and Melbourne Museum. When the Exhibition Building was constructed in 1879, a new plan for the gardens immediately to the south of the building was devised. Some of the features of the pre-1880 landscape were retained and a number of new features were added, such as the axial pathway layout, and the parterre garden beds (running east to west immediately to the south of the building) and another circular scroll garden (in the south-west section of the gardens). While other garden beds were also created at path intersections and entrances, these display gardens were the most significant, as they helped create an appropriate setting for the Exhibition Building.

The 1880 and 1888 International Exhibitions were followed by the economic collapse of the 1890s which in turn led to a reduction in funds for maintenance of garden beds and parks and gardens in general. The parterres were revived for the opening of the first Australian Federal Parliament at the Exhibition

Building in 1901, but by the 1920s the original layout had been essentially modified or removed, with either grass or more simple garden bed shapes evident until current times.

By 2004, a screen of shrubs of mixed species and age ran along the south side of the Royal Exhibition Building, presumably planted to screen the cars parked on the southern forecourt which had been such a valuable source of income for the (former) Exhibition Trustees. The scroll garden area was recast in the early twentieth century into a line of diagonal beds, generally planted with annuals, and in the 1940s, a post, chain, and shrub walk (the catenary) was added on the southern side.

The draft Conservation Management Plan for the Royal Exhibition Building and Carlton Gardens (2004) and the City of Melbourne's Carlton Gardens Master Plan (2005) recommended that the original parterre and scroll garden bed features be reconstructed in shape and form, to enhance the original setting of the Royal Exhibition Building



itself. While the desirability of reconstructing formal garden beds had been previously identified by the City of Melbourne since at least the 1990s, it took the momentum of the listing of the site on the World Heritage Register in 2004 and the adoption of a new Master Plan for Carlton Gardens in 2005 for the Council to allocate the not inconsiderable funding required to undertake this task.

Researching the project

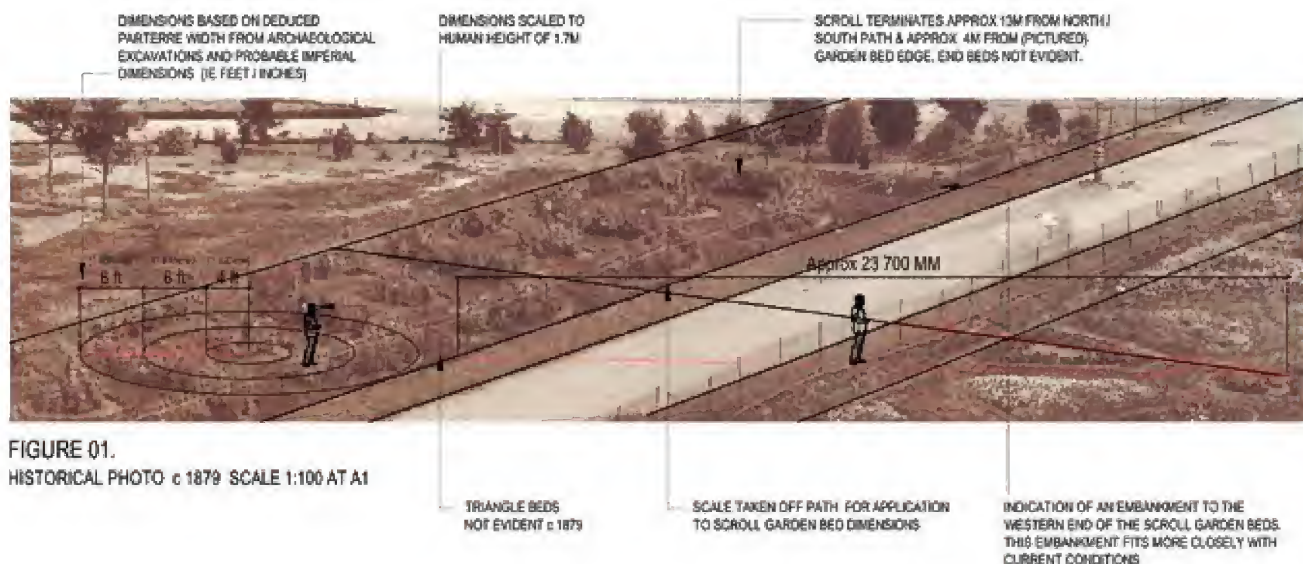
Based on information gathered from historic plans, photos, newspaper articles, and heritage reports a proposed reconstruction design for the parterre garden beds and the scroll garden was developed. The project to reconstruct the 1880 garden bed form and structure within the context of the current conditions on the site, did not attempt to replicate precisely the original levels of the parterres, or the original plant palette.

The reconstruction was based on the dimensions and garden bed layout as shown on the 1880 plan for the Melbourne International Exhibition. This plan features garden beds in various shapes and patterns within each of the parterres, supported at the east and west end of each pattern formation with a bookend-shaped garden bed. A collection of photos and postcards was also assembled to assist with a better understanding of what had taken place on the site. Two series of exceptional quality photographs taken from the Exhibition Building dome promenade by Charles Nettleton in 1880 and 1883 proved particularly beneficial. Many of these photographs can now be viewed online at the State Library of Victoria's website—for example those of 1880 (H4543, H14127) and 1883 (H845, H848). Overall the photographic record indicated that while

the garden beds seem to have been constructed as per the plan, some of these beds and the plants within were gone or changed within ten years of their establishment. For example, photos show a large poppet-head-style structure over the parterre area immediately east of the Hochgurtel fountain, installed as part of the Australian gold exhibition in 1888. Presumably this had a significant effect on the plants below. Conversely, site investigations also showed that despite the passage of time and the obvious changes, a small number of remnant trees and shrubs (in the 'bookend' areas) remained from the 1880 planting scheme. It was decided that these remnants would be retained in the reconstruction, even though this would have some bearing on the overall reconstruction plan.

the archaeology helped support the garden bed layout gleaned from other archival sources

Archival sources provided no clear evidence that the current site levels were identical to the 1880 construction. Photos of construction of the terrace and the parterres in 1879 suggested that there was originally a relatively consistent terrace across the site, with the west end being substantially built up to provide a flat grade. However, our survey in 2004 showed that there was an overall drop of 4.44 metres across the area from east to west. The reconstruction works proposed a slight elevation of levels across the parterres to provide a consistent visual line across the site. The scroll-shaped garden was also proposed for reconstruction in the south-west section of the gardens following the layout of the linear scroll garden shown on the 1880 plans. While a spade-cut edge was the traditional edging





State Library of Victoria

Charles Nettleton (photographer), view from the Exhibition Building dome towards Carlton (Rathdowne Street), 1880.

detail it was decided that the new beds would be edged with a 5mm-thick metal plinth at ground level to reduce maintenance costs.

Information about the plant species used at the time of the exhibitions, as identified in heritage reports and historic photos, was supplemented by nineteenth-century nursery catalogues and plant lists. The photos also showed different planting schemes at different times. It was also clear that some plants originally planted at shrub density eventually grew into very large trees, presumably due to lack of maintenance. However, the introduction of Stage 2, then Stage 3, water restrictions during the project planning stage meant that the only practical solution for a suitable plant palette was to use period-appropriate species which would survive in a water limited era. (Victoria is currently on Stage 3A restrictions, with the overall water supply capacity for Melbourne sitting at 27% at the time of writing. There are restrictions on the frequency and length of time garden beds may be watered, and watering of turf is not allowed.)

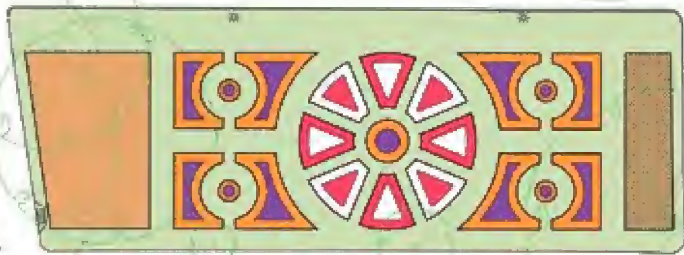
Archaeological investigations

Preliminary archaeological work was undertaken in June 2006 to ascertain if any evidence of the 1880 parterre and scroll garden beds remained.

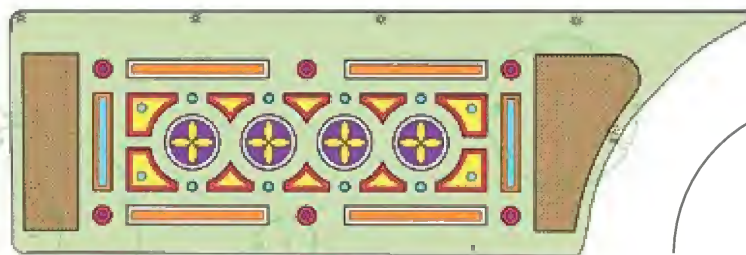
Six trenches were excavated, strategically placed to intercept the Exhibition-era garden bed edges depicted on the 1880 proposal plan.

Excavations revealed a deep, artefact-rich deposit with varying clay content across the site, which was interpreted as deliberately deposited fill, used to raise and level the ground surface for the construction of the 1880 Exhibition Gardens. Newspaper reports stated that in addition to the 50,000 cubic yards of earth brought in to construct the promenade across the front of the Exhibition Building, black topsoil was carted in from Broadmeadows, north of Melbourne, so that ‘the herbage might thrive throughout the summer on the lawns’ (*Australasian*, 2 October 1880, p.440). Slag—the by-product of smelting ore to purify metals—was recovered in great quantities from within this fill deposit. Slag has many commercial uses and is rarely thrown away; it seems likely that the slag recovered during excavations was deliberately imported to the Gardens for use as fertiliser.

A total of 7969 artefacts was recovered during these excavations, with those from the imported fill deposits largely dating to the period 1860–90. These were mainly bits of glass, ceramics, slate, clay tobacco pipes, buttons, animal bones, coins, and the like, which also confirmed the common use in that period of the domestic outhouse as the household



PARTERRE 01. concept A



PARTERRE 02. concept A

rubbish bin. No rare or unique artefacts from this time period were found, although the recovering of a RAAF button and a number of metal tent pegs indicate that there may have been a link between this area and the occupation of the Royal Exhibition Building by the RAAF School of Technical Training from 1941 to 1946.

The presence of these artefacts confirmed the common use of night soil for garden fertiliser in nineteenth-century Melbourne, and also assisted with dating the soil levels revealed during the investigation. While the range and number of artefacts was diverting, in itself it did not add anything to our knowledge of the garden bed layout.

Some indication of the earlier layout was uncovered. A curving cut in one trench within the scroll garden area is almost certainly the remains of a garden bed edge, and segments of unglazed ceramic pipe and hole marks in a pattern consistent with the nineteenth-century garden fence on the north side of parterre 3 were also identified.

Based on these results, Heritage Victoria requested that a further round of sub-surface investigations be undertaken, this time in two locations. A large area of the ground level of the parterre nearest to Nicholson Street was exposed to see if any evidence of the 1880 garden layout remained and a deeper and wider trench was dug at the scroll garden site.

Three phases of garden layout were identified in the parterre location. While some of the garden edges suggested a bishop's mitre type of shape (as in the Maltese cross design shown on the 1880 plan) the location of these edges did not match up with any of the plans or photos available for the parterre. It is clear from the photographic evidence that the layout for that parterre, as shown on the 1880 plan, disappeared fairly quickly. Possibly by 1888 and certainly by 1901 the layout in this bed was quite different, which may explain the different layouts revealed. The scroll garden trench at the western end provided the most useful information, with more curving cuts in to Exhibition-era fill revealed.

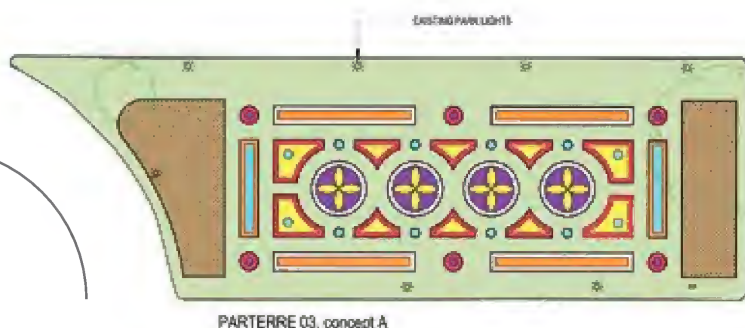
These finds demonstrated that the scroll garden was located a little further north and west than indicated on the 1880 plan. An excavation at the eastern end of the scroll was also undertaken, in an attempt to establish the other end of the scroll garden, but due to the disturbance caused during service emplacements, little evidence was found.

How did the archaeological finding affect the construction plan?

The results of the archaeological investigations were surveyed and incorporated into electronic base plans for the proposed design. The most significant change to the design as a result of the archaeology was on the scroll garden layout. While we had the results of the soil stratas and types, and the curve shape, there was something not quite right between the



City of Melbourne



findings and the Nettleton historic photos. Working with a heritage consultant, each photo was overlaid with the archaeological results. This was done on computer screen, where the ability to super-magnify the historic photos and reveal precise detail and use on-screen measuring devices to convert metres into feet and inches (and back again) provided a solution to the problem—the scroll garden had been widened and replanted between 1880 (the first exhibition) and 1888 (the second). Even with a magnifying glass these details had not previously been able to be picked up by the eye. While the archaeology itself did not confirm the layout, the process of checking and matching between all the pieces of information was valuable, and allowed Council to proceed with some confidence and make minor adjustments to the layout where it seemed useful. The layout

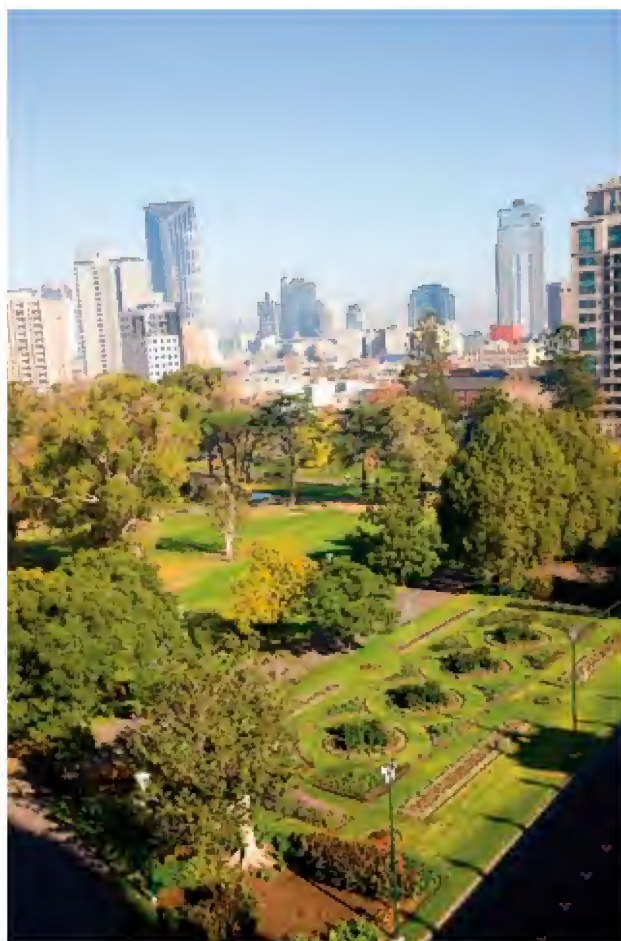
design was then sent off electronically to the steel fabrication workshop and the garden bed edging was constructed for the parterres. Soil was brought in to adjust the levels on some parts of the parterre areas, and the surveyor was called in again when the edging was laid out on site, to mark the correct placement of the edges. To the relief of all, it fitted beautifully into place.

The archaeological investigations for this project were undertaken to establish if any further evidence existed about the garden bed layout to support the reconstruction project. While no hidden garden layout was revealed, the archaeology helped support the garden bed layout gleaned from other archival sources.

The linking of the archaeological findings, the current survey, and the original historic plan information and photographs in electronic form was critical to achieving the fabrication of the edges and layout on site in exactly the position they occupied in 1880.

The artefacts and soil samples have been stored at the Heritage Victoria laboratory to allow for future research. Pollen analysis was not undertaken as part of this project, but the curation of the soil samples will allow for such studies in the future.

Later in 2009, Museum Victoria will commence work on reconstructing the western forecourt of the Royal Exhibition Building. An archaeological dig will be undertaken prior to the construction works, and the Museum will be creating both an education module and an on-site viewing platform as part of the project.



City of Melbourne

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Documents on Australia's garden history

Flat roofs and roof gardens (1907)

Roof gardens have recently re-emerged from a period of quiescence, and along with vertical gardens have become a feature of many environmentally friendly landscapes. We often tend to associate roof gardens—and the flat roofs on which they typically sit—with modernist architecture of the 1920s and 1930s, yet as the accompanying newspaper article demonstrates, they were already a talking point in Australia much earlier than that.

Published in Adelaide's *Advertiser* newspaper on 13 April 1907 (p.9), the 'Special Reporter' noted a long history of flat roofed buildings as well as their suitability for roof-top gardens. From an association with places of recreation in the late nineteenth century—impressed on the public consciousness by the shooting of American society architect Stanford White at New York's Madison Square Roof Garden (just a few months before this article), an event breathlessly reported in the Australian press—roof gardens were promoted in first decades of the twentieth century as a rational architectural feature in domestic design.

Yet flat roofs—and therefore roof gardens—were widely viewed with suspicion by the often conservative clients of Australian architects in

this era. The illustration below, from the cover of the April 1915 issue of Melbourne-based monthly *Home and Garden Beautiful*, accompanied an article on 'Modern designing' by architect Philip B. Hudson (later known for his design of Melbourne's Shrine of Remembrance). Hudson lamented that there had been 'an erroneous idea that a flat-roofed house cannot be designed with an artistic appearance': he offered the illustrated design (in Cotham Road, Kew) as evidence of 'good proportion, good grouping, and a liberal overhang of eaves' and an environmentally based design that was cool in summer yet light and airy in winter. Hudson's design incorporated a flat Malthoid-covered roof but even this sophisticated scheme lacked a roof garden of the kind advocated by the *Advertiser*.

Much of Australia's garden history has been written from the evidence of weekly newspapers and monthly journals, yet as this extract from the *Advertiser* demonstrates, a rich seam of data awaits the researcher in our daily newspapers. And, as demonstrated in our last Netscape feature (*AGH*, 20 (4), 2009, p.26), such research is now inestimably simplified by the advent of the web-based Australian Newspaper Digitisation Project.

Richard Aitken



Private collection

FLAT ROOFS AND ROOF GARDENS.

A SUGGESTION TO ADELAIDE HOUSEHOLDERS.

(By our Special Reporter.)

The Western nations do not know everything. Occasionally a sensible and practical idea comes from the Orient, and one of these, for temperate or semi-tropical climates, at all events, is the flat roof, either for public, business, or private buildings. The flat roof has been extensively adopted in America and in other countries of progressive ideas, and its advantages are now being recognised in Australia. In Sydney many of the recently-erected palatial business edifices have flat roofs, made thoroughly water-tight by a specially prepared composition. Their strong construction renders them capable of supporting a heavy burden. One big firm of Sydney soft-goodsmermen utilises the roof as a recreation ground for its employes at the luncheon hour, and in the afternoons tea and refreshments are served there to the lady customers, who are carried up on a lift, and may chat and view the scenery and enjoy themselves for an hour. On flat roofs 12 in. of soil may be placed, and they may be turned into beautiful flower gardens, as they frequently are. It has been left for the newly-established city of Unley to lead the van in this direction in South Australia. The corporation have accepted the suggestion of their architect to have a flat roof on the Town Hall, which can be used as a cool, refreshing spot, on which to enjoy the intervals of concerts and dances held in the hall below. In Adelaide Messrs. Foy & Gibson intend having a similar roof on their new warehouse in Rundle-street, and an American expert (Mr. W. O. Walker) has arrived to superintend its construction.

It has been said that the ancient Alexandrians regarded their flat roofs as the most useful rooms in their dwellings, and, indeed, all the Eastern races have a practice of getting up on the housetops out of the way of the dust, where they enjoy a

more rarefied atmosphere, and also a more extended view. The advantages of the flat roof are so obvious that the wonder is it has not been universally adopted in Australia long ago. It is a boon to large business establishments, where space is a great consideration, for the flat roofs could be either used as a storeroom for material for which space would otherwise have to be found at the back of the premises, or as ornamental gardens and recreation grounds. Buildings topped with flat roofs are also a great convenience to the brigades in time of fire. Then there is the additional comfort, not to say luxury, of a flat roof to a private residence in summer time. It may be made the sleeping chamber, or the smokeroom, conservatory, garden, reception, or dining-room. The objection to the pleasant Continental system of taking meals on the sidewalks of the tree-planted streets of Australian cities is chiefly the presence of the dust nuisance. Dust would not appreciably worry diners on the housetops. In Italy, France, America, and the East, after dinner the members of the household and their guests invariably ascend to the roof, where they enjoy their coffee and cigars under the canopy of heaven, without the aid of electric fans to keep them from stifling. It seems indeed strange that the beautiful city of Adelaide has been slow to follow the Continental and American lead in this direction.

Doubtless professional men will in future pay more attention to the flat roof in their designs for people who are investing money in new buildings in Adelaide and suburbs. What could be more enchanting than the beautiful shores at Glenelg and Henley Beach, or the lovely hill scenery, when viewed from these roof gardens? Flowers, shrubs, and palms would beautify the future housetops. There is no end to the style and grace and luxury of the modern mansion, with a flat roof. Take an hotel or boardinghouse with an up-to-date flat roof. There would be a drawing-room for the ladies, smoking-room for the gentlemen, a conservatory for the lovers, with music, cards dancing, or any other amusement fancied. And all this under the beautiful cloudless nights of South Australia, with the dust an unknown quantity and the noise of the street a mere murmur far below.

Two historic gardens of the Tumbarumba region, New South Wales

Jill Scheetz

Drawing on memories, oral histories, and sifting through archaeological and other documentary evidence, unearthed are histories of Lochinvar's remnant landscape and the lost landscape of Bungarimbal.

Visiting Lochinvar

In April 2002 the Canberra, Riverina, and Monaro Branch lead a successful weekend seminar in the Tumbarumba region of New South Wales. The itinerary included, among other gardens and destinations, Sugar Pine Walk and the Jeffcott Arboretum.

The Branch's enthusiasm for the time spent exploring the area was contagious and in April 2005 the Southern Highlands Branch organised a similar weekend. Included in both itineraries was time to wander through and wonder about a wayside stop at Laurel Hill, signposted Lochinvar. Laurel Hill is situated between Tumbarumba and Batlow on the high alpine ridges of the Kosciuszko Range in New South Wales.

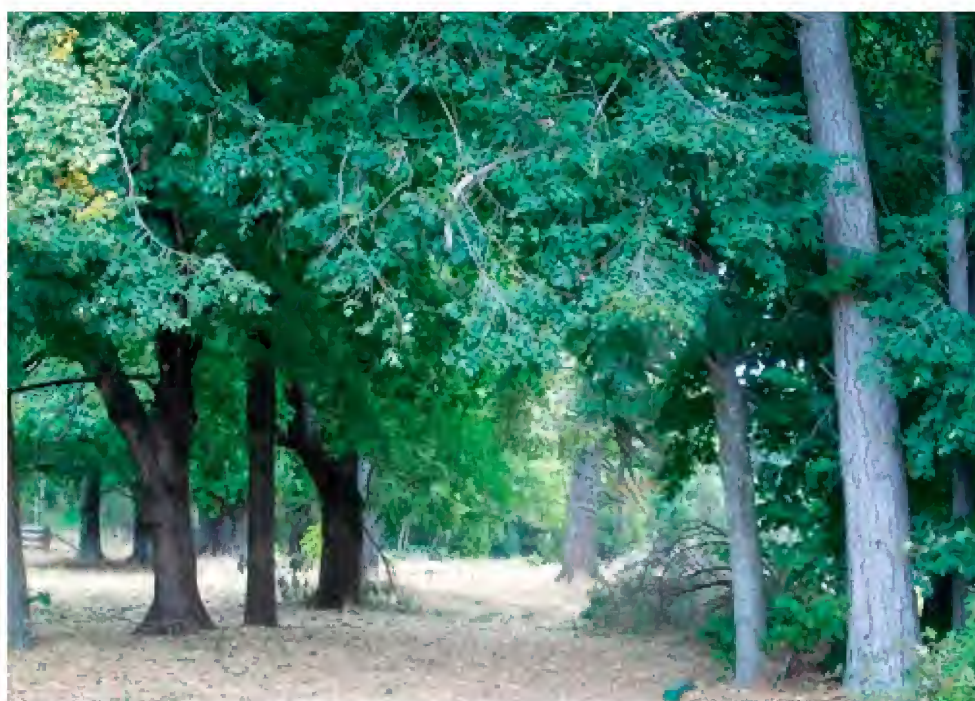
Re-visiting Lochinvar in early 2008, I resolved to discover what I could about the site. My motivation?

Put simply, Lochinvar is one of those wonderfully evocative places so tempting to garden historians, and that many visitors feel an urge to revisit.

While unfortunately I have not been able to uncover a plan for the apparently once-splendid garden nor histories of any particular family who occupied the site for generations, a measure of success was enjoyed through discovering a little about the succession of people who once lived at and owned the site since the beginning of European settlement. Ah, if only trees could talk—what a tale they would tell.

Researching Lochinvar

The area was traversed by Hume and Hovell in 1824 and, soon after, squatters moved in, laying claim to vast tracts of land. During the 1840s, settlers establishing more modest holdings took



At Lochinvar, the tree-edged sweep of a carriage circle, the stark waterless pond listlessly collecting leaf mould, the tell-tale piles of horse manure left by brumbies, the manic excavations of the wombats, the rampant blackberries, and thriving unidentified tree suckers all invite speculation about what must have been, and stimulate the desire for information.

Photo: Brian Voce



John Stowar described Lochinvar thus: 'Nothing is known of the history of Lochinvar but today the remains of a once magnificent garden with pond, lake and spectacular huge trees can be enjoyed. Giant eucalypts, chestnuts, lindens, hazels, beech, maples, redwoods and scarlet oaks among others have the potential to be developed into a most picturesque park.' (AGHS Southern Highlands Branch newsletter, July 2005). To Stowar's list can be added walnut, pear, japonica quince, tulip tree, and Japanese maple—based on observations made in March 2008.

up land in the area. By the 1860s, following the discovery of gold on Burra station, a larger wave of settlers spread out through the hills and gullies seeking their fortune.

By identifying the portion, county, and parish of the Lochinvar site, it was possible to accurately plot the site on the earliest survey maps.¹ George Adams was its first owner when, in 1865, a mere 40 acres, with improvements, was granted to him. The improvements included The Bago Inn.² In the absence of site-specific histories and paucity of physical evidence, it was contemporary descriptions in official records and local and major city newspapers that provided much valuable information about the site. *The Geographical Dictionary, or Gazetteer of the Australian Colonies of 1848*, states Bago or Beago was derived from the aboriginal word meaning beautiful.³ A convicted sheep stealer, George Adams, had arrived in Sydney Cove in 1821 at the age of 18 years.⁴ Reflections on the Adams family's settlement at Bago were summarised in the *Tumbarumba Times*, 8 September 1922, following the death of George's son William:

*He [William] was born near Sydney 74 years ago, and, when quite a lad, with his parents and brothers and sisters [of whom there were ten], settled at Bago. It was Mr Adams, senior, who laid the foundation ground plate of the original structure of the now well-known Laurel Hill hostelry (conducted by Mr J Waters, a grandson of the old gentleman). And in keeping with the times the original was a most primitive structure.*⁵

Primitive it may have been, however, as early as 1863, it was something of a local landmark, being used for wider community purposes. The 'Diary of Duty and Occurrences of the Tumbarumba Police Station', dated 11 October 1862 to 30 July 1870, reported that on 8 August 1863, Constable Brislan Patrick proceeded to the Beago Inn to attend a magisterial inquiry. And it was during the 1860s that the bushranger Mad Dog Morgan roamed the area, shooting Sergeant Maginnity on 24 June 1864.⁶

A freelance reporter travelling to Tumbarumba in 1872 described his journey after leaving the Great South Road thus:

*We followed a cattle track for the first eight or ten miles. It ran along sidings, over gullies, and stony hills, then through forests of splendid timber. It then again became rough. The road seemed so long and dreary that I was glad to arrive at a place called Beago, an accommodation house kept by G. Adams, where we obtained refreshment. A few miles from Adams' there are a number of diggers at work, and in a wild and scrubby place off the road the mail contractor has a paddock for his horses.*⁷

In the *Brisbane Courier* (10 September 1879), the site was referred to in an intercolonial mining brief: 'On the Upper Murray a company was formed some time ago to drive a tunnel through the Beago Hill, near Adams'. (Although mere speculation, the surviving fruit trees on site may date from the original settlement and it is of interest to note that the current dam/lake is clearly identifiable on the 1889 parish map).

George Adams died in 1881 and by 1883 the property had changed hands. Robert Luff, the new owner, held it for only six months. The next owner was George Stuckey and, five years later in 1888, Charles Darby Bardwell purchased it. It remained in Bardwell's hands for 21 years until purchased by James William Cunningham in 1909. Cunningham sold to George Nicholas Mann in 1936.

Running in parallel to the story of ownership of the Lochinvar site is that of the succession of publicans who continued to conduct the Inn and, later, the Laurel Hill Hotel. It is unclear when the Bago Inn ceased operation and when the Laurel Hill Hotel, an establishment on the other side of the road, commenced. I'm advised the hotel burnt down in the 1970s. The first reference I have found to the Laurel Hill Hotel occurred in 1910. Others have claimed a reference to it as early as 1903.

With the passing of ownership from the Adams family (Portion 2), the original site was subsumed into a larger holding. Luff, Stuckey, Bardwell, and Cunningham at least, were all, or became, large landholders. However, there is no evidence to suggest that any of these families lived on the site or personally operated the Inn. There is evidence that the Adams family continued to have a connection to the site until at least 1922, and members of the extended family remained in the area. When subsequently owned and occupied by the Manns, Taubmans, and Patons, the property that had engulfed the Lochinvar site had contracted to 2700 acres.

Of all the owners, James William Cunningham emerges as a most colourful character. Outspoken and a lively correspondent to the editor of the *Tumbarumba Times*, readers were left in no doubt as to his views and place in the world. Sadly this correspondence ceased after his wife's death. Cunningham came to the district first in 1877 as the manager of Burra Station. He was to become a councillor of the Tumbarumba Shire. Cunningham went on to become the owner of a large station he called Willigobung. This already extensive property was increased in 1909 with the purchase of 2000 acres that included the Lochinvar site. This new acquisition he called Dunmovin, but his residence remained at Willigobung until at least the time of his wife's death in 1922.⁸ It is possible that he built a fine house on the Inn site in the years following her death. In 1929 he was described as 'late of Dunmovin' when the *Tumbarumba Times* reported that a friend had received a letter from him. Cunningham was

travelling through France on his way to England. Writing from Brussels he reported he was greatly struck by a printed notice he saw in a chemist's shop in that city advertising a specific for keeping rabbits in a state of health. The notice claimed that the specific was extensively used in Australia for that purpose.⁹ 1929 had been a significant year for Cunningham—as well as his overseas travels in February, he'd become the first to land an aeroplane at Bright.¹⁰ Also, in the same year, he financed the purchase of Dunmovin by a Boer War veteran, George Francis McNall. After only three years the property reverted to Cunningham and was not finally sold by him until the Manns purchased it in 1936.

Entries in the electoral rolls demonstrate that it was the Mann family who named the property Lochinvar. Sadly George Nicholas Mann, the father, died after only a relatively short period and the property passed to his widow and elder son Thomas. Thomas chose to farm in Queensland and his younger brother Gwyn William Mann, known as Dick, joined the army. He married in Sydney in 1944 and although his mother had safeguarded his interests by registering a lease to him on the title while he served with the Expeditionary Forces, the lease lapsed and the property was sold to the Taubman family. I would like to think it was during this period that the gardens of Lochinvar again flourished, providing solace to the widowed



Bungarimbal Homestead photographed by Bishop Clements in the 1940s (above) and later, as the plantings became established (below).

With permission of Mrs Dianna Body, Hon. Archivist for the Registrar, The Anglican Diocese of Canberra and Goulburn.

Mrs Mann as she waited for her younger son to return from the war.

Following the purchase by the Patons (1960), the property reverted to the name Dunmovin. Frank Paton's widow, Mrs Betsy Paton now lives at Mount Garland, Tooma. In discussions with me she remarked that it was very hard country, no doubt alluding to its relative isolation and the harsh winters experienced there when snowfalls are common, reminiscing that during the first winter spent there, they lost over one thousand sheep. Mrs Paton described the homestead as a large, long, low house with deep verandas (similar to the Bungarimbal homestead perhaps). Even now, Mrs Paton happily recalls the pond, the dam stocked with enormous goldfish and the mature trees. Her clear recollection of particular trees rolls off her tongue as one might reminisce about family members.

Richard Taubman informed me that the Taubman family did not live in the old homestead, as Richard's father built a smaller homestead 'a bit further up the hill'. However his uncle lived in the old homestead for quite some time. In fact, his uncle Harold and Richard's grandfather constructed the pond, although the lake (dam) was there when they arrived. Richard recalls that the old homestead had a huge central open fireplace from which each of the rooms gained warmth. He also recalls that it was once a Cobb & Co staging post and that the trees, around the old site forming part of the formal garden, also edged a circular entrance around which the coaches, with four or six horses in hand, proceeded in order to leave the staging post easily.

The memory of Lochinvar is immortalised in the Taubman family as their family company is called Lochinvar Laurel Pty Ltd and they breed Lochinvar Herefords.

Remembering Bungarimbal

In direct contrast to the piecemeal Lochinvar story is the history of Bungarimbal (Aboriginal for wooded mountain), situated ten miles north-east of Tumbarumba. Boyd and Jean Macleod arrived in the area in 1911. They consolidated several small farms that bordered the Tarcutta Creek until their holding totalled 7000 acres. Their history is meticulously recorded by the Right Rev. K. J. Clements, Bishop of Canberra and Goulburn from 1961 to 1971 and published in the *Anglican Historic Society Journal*, No. 4, October 1987. The careful description of the garden may be used as an indicator of what may have been the species grown in the Lochinvar garden. The chronicled

impact of the two wars, remoteness, and labour shortages, would also have impacted similarly on nearby Lochinvar. The following is a summary of that article.

An architect from Cootamundra designed the old Bungarimbal homestead. It was erected on a rise on the eastern side of the Tarcutta Creek. In plan, it formed the three sides of a square. It was built of heavy timbers and clad with large oil-stained weatherboards. It had a grey-painted iron roof and large beautiful stone chimneys. We are told that it blended most happily with the natural surroundings. It comprised a sitting room, a drawing room, a large dining room, very spacious kitchen and pantries, about seven bedrooms and two internal bathrooms. The laundry and cool rooms were below. The water supply was not from the Tarcutta Creek but from a dam on the rising country on the eastern side of the Tumbarumba Road that was fed by a system of water races, or flumes. (Having recently discussed flumes with an acquaintance that has strong family connections with the area, I discovered flume building has survived as something of a local tradition.) For Mrs Macleod, a reliable water supply was an invaluable asset for her garden.



Mrs Jean Macleod, creator of the Bungarimbal garden, who could not understand why all those motoring in the Tumbarumba district didn't always carry an axe in their boot to clear fallen timber in their path.

With permission of Mrs Dianna Body Hon. Archivist for the Registrar, The Anglican Diocese of Canberra and Goulburn.

The new house stood surrounded by beautiful tall eucalypts except for the garden to the north, the horse paddock to the east, and the vegetable garden and fowl-yard to the south-east. The French doors of the sitting room opened on to the centre of the spacious front veranda with its rustic rails. Occupants descending to the drive and garden did so by means of very large adzed logs installed as steps.

As Boyd Macleod developed the property, his wife concentrated on the creation of the garden. Here was to be found an abundance of trees, shrubs, and plants, including elms, magnolias, Japanese maples, honeysuckle, wisteria, rhus, Dorothy Perkins roses, hollyhocks, lavender, lilac, delphiniums, larkspurs, borage, love-in-the-mist, berberis, and a very great number of spring bulbs. Included in the garden area was the 'Shakespeare Garden', in which Mrs Macleod nurtured plants mentioned in the plays of Shakespeare.

Jean was in her early 40s when she married Boyd Macleod. She had two surviving daughters from her first marriage, and both were to die in their thirties—daughter Madoline leaving two daughters who were to spend apparently happy times with their grandmother at Bungarimbal during the Second World War. Boyd Macleod had served in the First World War only to be invalided home in 1918. He endured poor health and died in 1925. Mrs Macleod remained at Bungarimbal until her death in 1951.

Mrs Macleod was devoted to her property and its bush setting. She was keenly aware of its production potential and was often frustrated by labour shortages and her inability to implement her dreams. In the early 1940s, she began to discuss the future of Bungarimbal with her friend (later Bishop) K. J. Clements. He records that she took the view that all her relatives were adequately provided for and that she wished Bungarimbal to serve a wider purpose. With vast numbers of people being displaced in Europe she wondered if the property might become a site for a village of migrants, with a view to the new settlers from Europe carrying on their traditional arts and crafts in their homes as well as developing their farms. Convinced that the plan was not practical, she then turned her attention to the church, proposing use of the property as a home for children.

Bungarimbal was opened as a home for children in 1957. In 1961 a new purpose-built home was built nearby. In 1964 the remnant garden was still

a magnificent sight—the unoccupied homestead seemed gloomy and brooding, but the mature trees remained in all their glory. The visual impact of the huge magnolia with its heady blooms littering the ground and large Japanese maples was magnificent. However the homestead 'became regarded as a maintenance problem' and was demolished in 1976. A cairn and tablet in remembrance of Mrs Macleod's original home was placed on the site. Its location is on private property and I have been unable to discover if it continues to exist.

The Lochinvar legacy lingers faintly, the Bungarimbal garden is no more. Truly, the real tragedy would be if their stories were lost completely.

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10. *The Argus*, 26 February 1929.

Acknowledgments

The author gratefully acknowledges the assistance of Mrs Deb Paton, Tumbarumba Museum; Ms Leanne Diessel, Research Officer, Wagga Wagga District Family History Society; and Mrs Betsy Paton, Mr Richard Taubman, Mr John Weekes, Mrs Anne Rooks, Mr George Martin, Mr Terry Tweedie, and Mrs Dianna Body.

Notes on sources

The Department of Lands, Wagga Wagga and Sydney, Wagga Wagga District Family History Society, and Australian War Memorial, provided much valuable information in researching this article, as did early newspaper references.

Jill Scheetz is a garden historian and National Management Committee representative for the ACT, Monaro, and Riverina branch of the Australian Garden History Society.

Locating historic images of gardens was once the preserve of dedicated library researchers or even more persistent souls suitably equipped to tackle the arcane world of art galleries and their in-house databases. One of the great benefits of the internet for researchers is the ability to harness the increasing cooperation between like-minded institutions—Picture Australia, launched in 2000, is an outstanding example of such a venture.

The Picture Australia website is basically a catalogue of images with low-resolution digitised copies of the images attached as thumbnails. The trend is for public institutions to place an increasing amount of material on their websites at ever increasing resolution, enabling research to be undertaken from the home or office, obviating the need to visit the repository in person. Use of the Picture Australia website is free of charge. If a higher resolution copy of a particular image is required, the user is directed to the host institution for further details. Copyright of images is the responsibility of the individual contributors.

Hosted by the National Library of Australia and supported by over 50 institutions and agencies in all states and territories of Australia (as well as the National Library of New Zealand), Picture Australia is a showcase for Australia's premier pictorial collections. The institutions vary from national and state libraries, museums, and galleries, to smaller outfits, such as the Ipswich Library and Information Service, which has recently posted over 1500 images relating to Ipswich and district, all linked to well-researched descriptive notes. Not all images held by an institution are necessarily included on Picture Australia, but as digitising of collections proceeds, new additions are being continuously made. The range of images varies from photographs, paintings, sketches, maps, and plans, to a selection of pictorial ephemera. Following one of the clearly identified 'Picture trails' will provide a snapshot of the depth and breadth of Picture Australia, which currently includes nearly 1.4 million images.

The 'advanced search' category will probably be of most use to garden history researchers. The simple request 'garden' yields nearly 19,000 images, so some form of filtering will generally be useful. The request 'garden' and 'Toowoomba', for example, brings this down to a more manageable 74 images,

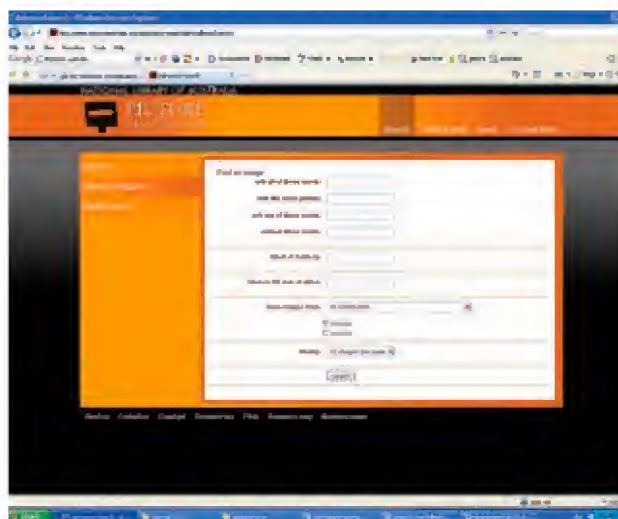
with a marvelous range of nineteenth and twentieth century images, mostly photographs, including a superb series of late nineteenth century homestead shots held by the University of Queensland.

Double-clicking on any one of these images leads to the subject image and to the host institution, often disclosing related images. Some imagination may be required in searching—putting yourself in the shoes of a cataloguer who has to assign subject headings is the appropriate frame of mind. A garden will often be incidental to the main focus of the image, perhaps merely the background or even forming a wider setting, such as an expansive view of a homestead or park.

Picture Australia is not only a valuable tool for researchers, but also an invaluable vehicle for institutions to engage with the public. Organisations are encouraged to contribute by signing on as participants, while individuals can join in via the Flickr photo sharing website. Picture Australia hosts news bulletins from participating organisations and also encourages use of commonly agreed terminology through adoption of the Australian Pictorial Thesaurus. Entering 'Garden' as a term into APT brings up 31 related terms, allowing researchers to more accurately define their search.

Why not give Picture Australia a trial on the next rainy day. You'll probably be surprised at the wealth of images available in the public domain, and delighted at the ease with which you can locate sources for garden history in your own patch.

Next issue: Biodiversity Heritage Library



Profile

Keith Jorgensen continues his active involvement with the Society having recently stood down as AGHS Queensland Branch chair and National Management Committee representative.

What first inspired you to join and encouraged your involvement with the Society?

I first became aware of the Society when I read a leaflet advertising the 2003 Brisbane conference, then attended the lecture program and found the subjects matched my interest in plants, gardens, and history. As my wife Gill and I share an interest in gardens, we both became members, and have attended all but one of the national conferences since then. After attending a few Queensland branch events, I agreed to take on the role of branch newsletter editor in 2004, and then branch chair in 2006 (until August 2009).

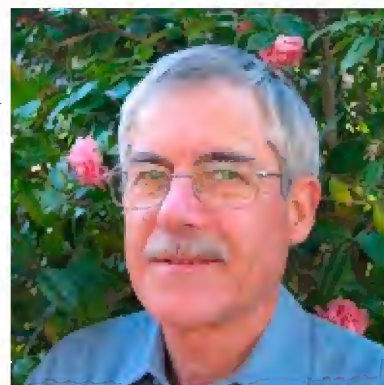
Your interest in plants extends beyond the aesthetic to encompass horticulture and botany.

Yes, my professional background is in agricultural science with a degree from the University of Queensland specialising in horticulture. However my work was primarily with fruit and vegetables rather than ornamental plants. My first appointment with the Department of Primary Industries was to Maryborough in 1963, where I spent 19 very happy years helping citrus growers in Gayndah and Mundubbera and vegetable growers in Bundaberg improve their production and marketing methods, and also becoming involved in several community organisations. In 1982 I moved to Brisbane to take up the position of Deputy Director of Horticulture, retired there in 2000, and have since undertaken several local and interstate consultancies.

What are some of the factors that have played a role in shaping the characteristics of Maryborough's historic cultural landscape?

Maryborough was first established in 1847 as a port on the Mary River for the transport of timber, wool, hides, etc, from the hinterland. By 1861 the population rapidly increased when Maryborough was approved as one of a small number of official Ports of Entry for immigrants from Britain and Europe. Many of them were farmers, including my grandfather, who travelled from Denmark to Hamburg then direct to Maryborough on the *Reichstag*. Sugarcane production started in 1865 and

is now the main agricultural crop. In 1867, when gold was discovered at Gympie, 90 km south of Maryborough, the port really began to thrive as men and supplies were brought



in and gold was sent out. This encouraged John Walker and Company from Ballarat to establish a branch of their foundry and engineering works in Maryborough in 1868. By 1905 Maryborough was large enough to be declared a city and had become a regional headquarters, much like Rockhampton, Townsville, and Cairns are today. Gradually however, many regional offices of government and business shifted back to Brisbane or north to Bundaberg, where a much larger sugar industry had developed. While this slowed further expansion of Maryborough, a positive side-effect has been the incidental preservation of many of the city's nineteenth-century commercial buildings and unique Queensland timber homes and gardens. In the final third of the twentieth century, growing interest and renewed appreciation of the value of Australia's European cultural heritage, including for tourism, has revitalised the city which now features a wonderful legacy of late nineteenth-century buildings and parks. The prime example is Queens Park beside the Mary River, one of a series that was planned in the 1870s for each of the major regional centres in the state, by Walter Hill, the first curator of Brisbane's City Botanic Gardens. Maryborough is also a gateway to the natural beauty of Hervey Bay and Fraser Island.

Finally, what's next for Keith Jorgensen?

Family history is one of the interests that I hope to pick up again, having just stepped down as branch Chair. I am also continuing on the committee of the Queensland branch of the AGHS in the role of Treasurer.

For the bookshelf

Giulia Caneva, Maria Pia Nugari, and Ornella Salvadori (eds), *Plant Biology for Cultural Heritage: biodeterioration and conservation*, translated by Helen Glanville, The Getty Conservation Institute, Los Angeles, 2009 (ISBN 9780892369393): paperback RRP US\$70.00

The moment I saw this publication advertised, I knew that it was destined for my library. As a materials scientist specialising in stone who now runs a company dedicated to conserving cultural heritage (and who just happens to have majored in botany during his university days), I had always struggled with the shortage of good reference material on the interaction between plants and buildings. Sure, there were many excellent papers on particular aspects of biodeterioration, but no seminal text in the field. Let me be clear—this book *is* that seminal text.

Structured in two parts, the first is all about biodeterioration. What, how, where, and why. It covers everything except the Animal Kingdom—ranging from bacteria and fungi through cyanobacteria and algae to mosses and vascular plants.

With my botanical background, I was impressed by the second chapter on the ecology of biodeterioration. The next chapter, on the types of biodeteriogens (plants that cause biodeterioration), also provides a fundamental grounding necessary to understand the explanation of the mechanisms of biodeterioration covered in the following chapters. Subdivided by types of cultural heritage material, and also by microclimate or environment, these explanations open windows into a field that has too often been considered ‘too hard’ to understand.

The second part of the book moves to questions of conservation. There are excellent sections on preventive conservation, and on the control of biodeterioration. These include a review of the range of biocides which have been considered for use over the years. These sections are accompanied by shorter sections addressing the use of bioremediation techniques, and methods of investigation and analysis of biodeteriogens.

One of the many great concepts that delighted me was Signorini’s ‘Danger Index’ for vascular plants. Assigned according to the habits and root system characteristics of plants, the index provides a basis for conservation decisions about the interaction between plants and built elements in gardens and archaeological remains.

Now for a warning. This book is a dense production. It is solid, and heavy to the hand, despite being a paperback. And that density extends to the content. However, with the density comes richness in detail, information, and breadth of coverage.

I am sure that part of the density is due to the process of translating the book from its original Italian incarnation as *La Biologia Vegetale per I Beni Culturali*. Part also will have come from the challenge of drawing together contributions by 37 authors, and from the rigour imposed by the editors and translator to meld these contributions into a single style such that it is only the presence of author bylines above each section that tells the reader this book was not written by one person.

I think it is fair to say that this book is easier reading for those with previous knowledge of the topics discussed, even if only at undergraduate level. But do not let that stop you from tackling the book. This is a book that will reward perseverance. Regardless of your interest or background, every chapter and every section contain gems that will explain things that you’ve noticed but never understood.

This book belongs in the reference library of all who deal with the conservation of cultural heritage, as well as for those who work with plants in settings of cultural heritage significance.

David West

Executive Director, International Conservation Services

Dorothy Erickson, *A Joy Forever: the story of Kings Park & Botanic Garden*, Botanic Gardens and Parks Authority, West Perth, 2009 (ISBN 9781876479152): paperback RRP \$49.95

With the publication of *A Joy Forever*, Australia’s metropolitan botanic gardens—with the notable exceptions of Brisbane and Canberra—all now have a published history. Institutional histories pose many challenges, ranging from issues of authorial independence to choice of publishing format. In this case the sponsoring publishers have settled for a modestly priced, well illustrated paperback with its numerous coloured illustrations reproduced at adequate rather than generous size. The author takes the reader on a conventional chronological journey, defined in the earliest period by historical epochs and from the late nineteenth century by directorial spans—two thematic chapters round off the text. On occasion I found that detail

overwhelmed the narrative, causing larger historical or thematic trends to become subsumed to lovingly related facts (which might less obtrusively have stayed in a master copy of the manuscript held by the Kings Park library for the dedicated researcher). Kings Park and its botanic garden was and remains a pace setter amongst such gardens in its incorporation of Australian and especially the local West Australian flora, and such key themes might usefully have been highlighted to allow them to rise over the straightjacket of chronology. I also yearned for a deeper contextual understanding of garden history in the analysis—to lump William Kent, Humphry Repton, Capability Brown, and Joseph Paxton together (and in that order) betrays some basic unfamiliarity with the discipline. Overall, however, these small negatives are far outweighed by the author's breadth and depth of research, and her care in setting this record down on the printed page. *A Joy Forever* will stand as the definitive history for some considerable time.

Richard Aitken

Grace Karskens, *The Colony: a history of early Sydney*, Allen & Unwin, Crows Nest, NSW, 2009 (ISBN 9781741756371): hardback RRP \$59.99

In the tradition of individuals such as anthropologist, William H. Stanner in his 1968 Boyer Lecture series *After the Dreaming*, historians Henry Reynolds and Inga Clendinnen, and most recently the SBS television production *The First Australians*, *The Colony* provides a refreshingly balanced re-examination of Aboriginal and settler experiences of early encounters, and the subsequent establishment of Sydney. (Karskens is careful to point out, however, that *The Colony* is not an Aboriginal history of Sydney.) As the sub-title tells us, the geographic scope is Sydney, which is defined in this book as the wide sweep of the Cumberland plain. This is a considerable area, bounded by the

coast to the east, to the north and south by the Hornsby and Woronora plateaux respectively, and, to the west, by the Nepean—Hawkesbury River and the Blue Mountains that rise behind it. Its depth comprises the varying depauperate to rich alluvial soils, the geomorphology, and all the many-textured layers that have accumulated above these—some fleeting, while others have endured from one layer to the next, from those earliest years through to the present day; in places, in place names, in the routes we now follow when negotiating present-day Sydney. In terms of content, Karskens addresses what she describes as two transformations which occurred more or less from 1788 to the mid-1820s and 1830s. These transformations provide the overarching structure to the book, beginning with first encounters; the meetings of cultures, and encounters between the new settlers and place; and followed by a the phase in Sydney's history defined as the 'age of Macquarie' (1810–1821), a period which saw the pre-industrial town remodelled as a more self-consciously aesthetic and civil city.

I approached Grace Karskens' new history of early Sydney with great anticipation and expectations, combined with the guilty pleasure that it was not directly related to my current research. I was not disappointed. The entire story is deeply rooted in the landscape of Sydney, and explores in depth how both people and place—Aborigines, settlers, and what is now the city of Sydney—have shaped and have been shaped by landscape. The story unfolds from Karskens' extensive research and fine-grained analysis of familiar stories of events as well as major and minor characters, long-held assumptions and myths, interwoven with new evidence and a meticulous, clear, and rewarding re-reading of previous histories of Australia's first settlement. It is a compelling, inspiring, and essential read.

Christina Dyson

Recently released

Alice Bennett & Georgia Warner, *Country Houses of Tasmania: behind the closed doors of our finest private colonial estates*, Allen & Unwin, Crows Nest, NSW, 2009 (ISBN 9781741756524): hardcover RRP \$60.00

Photographs by Alice Bennett and text by Georgia Warner combine to create an elegant publication befitting this gracious collection of Tasmanian colonial homes and gardens—allowing readers a glimpse into the private domains of 26 colonial

estates (some still owned by descendents of their original makers). In the twenty-first century, these houses and their landscape settings provide tangible evidence of Tasmania's colonial heritage. One for the Christmas wish-list of the vicarious traveller!



Colin Dyer, *The French Explorers and Sydney 1788–1831*, University of Queensland Press, St Lucia, Qld, 2009 (ISBN 9780702237034): paperback RRP \$39.95

Here historian and linguist Colin Dyer takes written accounts and other documentation (some comprising previously unpublished translations) of seven French explorers—Lapérouse (1788), Baudin (1802), Freycinet (1819), Duperrey (1824), Bougainville (1825), d'Urville (1826), and Laplace (1831)—and weaves these into a series of impressions chronicling early colonial Sydney.

Jeannette Hoorn (ed.), *Reframing Darwin: evolution and art in Australia*, The Miegunyah Press, Carlton, Vic., 2009 (ISBN 9780522856842): paperback RRP\$39.99

One of many publications emerging this year in the flurry of works celebrating the two-hundredth anniversary of the birth of Charles Darwin, *Reframing Darwin* takes a welcome look at the legacy of Charles Darwin from an Australian perspective and at the connections between science and art. The collection of twelve essays, by leading national and international historians, curators, scholars of cinema, visual culture, literature, and art, archaeologists, and writers explores the work of botanists, early Australian biologists, designers of botanic gardens in colonial Australia, and late-nineteenth to early twenty-first century artists—those whose keen appreciation of the observations and ideas of Darwin was influential in their professional spheres, either explicitly or as echoes. The publication of this collection of essays coincides with an exhibition at the Ian Potter Museum of Art of the same name (running from 12 August–1 November 2009).

Iain McCalman & Nigel Erskine (eds), *In the Wake of the Beagle: science in the southern oceans from the age of Darwin*, University of New South Wales Press and Australian National Maritime Museum, Sydney, 2009 (ISBN 9781921410949): paperback RRP \$39.95

We're almost out of the woods as far as Darwin anniversary celebrations go. This edited offering from Iain McCalman (whose own book *Darwin's Armada* received great acclaim earlier this year) and Nigel Erskine has been published in conjunction with the Australian National Maritime Museum's exhibition for the Darwin-fest. Profusely illustrated and accessibly written, the book will form a useful companion for those wishing to further understand relationships between exploration and the sea, and especially mid–late nineteenth century voyaging in the South Pacific by the likes of naturalist-collector John MacGillivray.

Geoffrey Russell, *Water for Gold: the fight to quench central Victoria's goldfields*, Australian Scholarly Publishing, North Melbourne, Vic., 2009

Gardens, no less than humans, depend on water for their survival. As we grapple with ever decreasing supplies, the story of individual effort in the provision of this vital resource—such as that here related by Bendigo historian Geoffrey Russell—will be of interest not only as we contemplate low-water gardens of the future, but also in the search for regional identity in our garden histories.

Jan Rylke & Małgorzata Kaczyńska (eds), *Green Worlds: monumental cultural landscape, parks, gardens, cemeteries and other form of designed green spaces; their protection, conservation, restoration and public promotion*, Warsaw University of Life Sciences Press, Warsaw, 2009 (ISBN 9788375830583): paperback (for availability contact Professor Jan Rylke szsk@sggw.pl)

Although published in Poland, this is an English-language publication which forms a useful national survey in the field of garden history and conservation. Of the contributors, Peter Goodchild will perhaps be familiar to some of our readers for his outstanding work at the University of York's Centre for the Conservation of Historic Parks and Gardens and more recently for GARLAND (The Garden and Landscape Heritage Trust). Based on a four-year research project, this book forms a technical summary and is illustrated with line drawings and site plans. Working in ever decreasing contexts from Europe to Poland then to the individual site of the Wilanów Palace Museum, this work places great importance on the concept of 'revalorization' in conserving monumental garden art to a form which reveals its aesthetic and historical values while paying full respect to the authentic substance and spaces of a site. The places may be unfamiliar, but many of the concepts are universal.

Ann Standish, *Australia Through Women's Eyes*, Australian Scholarly Publishing in association with the State Library of Victoria, North Melbourne, 2008 (ISBN 9781921509070): paperback RRP \$39.95

Australia Through Women's Eyes documents early encounters with the Australian colonies, the surrounding landscapes, and the flora and fauna, from the perspectives of 14 European women, both visitors and settlers. Presenting differing perspectives and diverse writing styles, Standish's work shows how each of these women were in one way or another engaged with Australian flora and fauna.

BotanicAsia

BotanicAsia is an exhibition showing the work of seven Victorian botanical artists—Anita Barley, Dianne Emery, Dolores Skowronski-Malloni, Fiona McKinnon, Mali Moir, Rita Parkinson, and Jennifer Phillips, as well as Celia Rosser and Margaret Stones. Their works feature the extraordinary range of plants long-used in Australian gardens and which originate from Asia. The exhibition is at Domain House, Dallas Brooks Drive, South Yarra. It will be opened at 6pm on Thursday, 8 October 2009, by botanist, horticulturist, lecturer, writer, and authority on garden plants of Chinese origin, Peter Valder. BotanicAsia runs from 9–25 October 2009, inclusive. For further details contact Jo Lane on jo@illustrata.com.au or Susie Hamson on susiehamson@hotmail.net.au

www.botanicasia.com

2009 Artisans in the Gardens

This is an annual event in Sydney's Royal Botanic Gardens, exhibiting works of emerging, contemporary, and traditional artisans from all over Australia. The common thread that binds the diverse works (including jewellery, glass, mosaics, metal sculptures, clay, ceramics) is their inspiration from nature. Artisans in the Gardens will be held from 24 October to 1 November 2009, in Lion Gate Lodge and its own cottage garden, Mrs Macquaries Road, inside the Royal Botanic Gardens. The exhibition will be open from 10am–4pm daily and late until 7pm on Wednesday 28 October. Entry is free. All works are for sale with proceeds going to support the work of the Friends of the Gardens and the Botanic Gardens Trust.

Nursery catalogues

The Garden Plant Conservation Association of Australia Inc. (GPC) has published a new edition of *Plants Listed in Nursery Catalogues in Victoria 1855–1889*. First published in 1992 and compiled by Margaret Brookes and Richard Barley, this new edition has been revised with up-to-date botanical nomenclature. The publication can be purchased

directly from GPC for the price of \$30.00. Contact GPC on (03) 9650 5639, or gpc@netspace.net.au, or by fax on (03) 9650 5639. (The value of this publication, and other similar catalogues and databases, for research on plant varieties will form the subject of a longer review in a future issue of *AGH*—Eds.)

Studies in the history of gardens and designed landscapes

Congratulations to Melbourne-based art historian Luke Morgan (Monash University) whose guest-edited issue of *Studies in the History of Gardens and Designed Landscapes* (29 (3), July–September 2009) on seventeenth-century French landscape designer Isaac de Caus has recently appeared. This prestigious journal, edited since its inception in 1981 as *Journal of Garden History* by that doyen and most prolific of garden historians, John Dixon Hunt, is available on subscription (not for the faint-hearted pricewise) or at specialist libraries. This themed issue builds on Morgan's earlier book concerning the older brother of Isaac de Caus—*Nature as Model: Salomon de Caus and early seventeenth century landscape design* (University of Pennsylvania Press, Philadelphia, 2007).

West Australian Floriculture Nursery, Kalamunda

In August 2009 the West Australian Floriculture Nursery, Kalamunda (c.1935–c.1967) was included on the State Register of Heritage Places, affording it permanent protection under the *Heritage Act*. Established in c.1935, the surviving evidence of the former nursery—including substantial plantings from its establishment of camellia trees, crepe myrtles, and oaks—illustrates the development of the floriculture industry in Western Australia, and demonstrates early land use in the Darling Ranges before pressures of population expansion made such land usage unviable. The place also includes once-typical selections of orchard plants, as well as exotic trees, shrubs, and bulbs, many now rare due to the introduction of new commercial hybrids.

Response to 'Unconnected thoughts'

Albeit lacking the required Robinsonian rhetorical flair, I would nonetheless like to add my contribution to the lively debate on the various subjects raised in your article, 'Unconnected thoughts on gardening' (*AGH*, 20 (4), 2009). Firstly it would seem that living, as I do, at the urban—rural interface is equally as depressing as working in cultural heritage! In twenty-five years of living and gardening in the Hills District, north-west of Sydney, there has been much wilful destruction of the natural landscape—vegetation, landforms, and waterways—as well as important buildings and gardens. Of course this pattern is being repeated, north, south, east, and west around the urban fringes of Sydney's sprawl. Increasing urbanisation brings to our area a majority of people uninterested and unimpressed by significant natural beauty (between the foothills of the Blue Mountains and the Hawkesbury River) and colonial heritage. Generally speaking, this second wave is unlike the first wave of the 1970s and 1980s, when large working properties were initially subdivided. Back then many of the first wavers were seeking seclusion, a back to nature—'gone bush' experience.

Now, an aspirational middle class is intent on telling its own story on a landscape again perceived as a *tabula rasa*. As semi-rural gives way to suburban-rural, remaining native vegetation (aka habitat) and the area's history (built and planted) is usually firmly razed and replaced with expanses of lawn and agapanthus, equalled in vastness only by the surrounding masonry and metal fences, elaborate gates, and ubiquitous 'mansion'. Less isn't more any more, more is more, and that's how we like it. Perhaps, 'shaddup and let me show you my outdoor entertainment area' is more to the point. Individual taste, ignorance, or complacency, selfishness, financial gain, and cultural differences combine in an impossible mix, making it difficult in the extreme for an individual to connect their actions (however motivated) to the health or otherwise of the surrounding environment and communities.

Gardens—great, good, and bad—have been created in various parts of the globe by wealthy and not so wealthy individuals for centuries. There have always been connections between power, politics, money, and property. Whether those connections

result in a great garden is in the lap of the gods and the mind of the gardener. Who digs and mulches is irrelevant if the outcome is superb. However, I suspect it is often obvious, and there is nothing like an owner/digger/mulcher to add an inner glimmer to the appreciation of a garden. If a person with money wants to create a garden to show they have arrived and it's a good garden, well good luck to them, especially if native vegetation has not been compromised in its making.

Arboreta nationwide? Go for it, and hopefully in 100 years Australians will be taking their children in their prams to visit by the busload as they do in the UK. Qualified gardeners aren't cheap in this day and age. I suspect they haven't been since WWI; and whilst speaking historically, one can't help but feel that gardeners and nurserymen were valued far more in the Australia of a century ago than now. I completely agree that Australians generally have little interest in the actual art of gardening, nor is the value of the sciences of horticulture and botany appreciated as it is in Europe, especially. As a society we tend to minimise the importance of quality materials and good design in everything from furniture to buildings to gardens. It is a short step to appropriating the ideas of one's designer to believing anyone can design their own house, or garden for that matter. ... Ah yes, we don't know much about (fill in the blank) ... but we know what we like ... (sadly).

Joanne Hambrett, fellow curmudgeon and grumpy old woman to boot



Diary dates

OCTOBER 2009

Indigiscapes and horticultural research station

Queensland

Tuesday 6

Visit Indigiscapes at Redlands and, after lunch, the nearby Queensland Primary Industries horticultural research station. Cost: \$10 members, \$15 non-members. For details and registration contact Gill Jorgensen on (07) 3341 3933 or jorgenkg@picknowl.com.au

Charles Darwin, gardener at Down House, Surrey

Sydney and Northern NSW

Thursday 8

Max Bourke presents a talk on Charles Darwin as the gardener at Down House, Surrey. 6.30pm for 7–8.30pm, Annie Wyatt Room, National Trust Centre, Observatory Hill. Cost: \$20 members, \$30 non-members, includes light refreshments. Bookings essential (no tickets sold at door) to Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

NOVEMBER 2009

Cultural and natural landscapes of Port Arthur

Tasmania



Friday 6

Guided walk of the site focusing on the historic landscape and gardens of Port Arthur, as well as the surrounding natural landscape. Enquiries to Ivan Saltmarsh (03) 6227 8515 or ivanof@bigpond.com. Bookings by 30 October 2009, to Rex Bean (03) 6260 4418 or rex.bean@bigpond.com

Rookwood Necropolis

Sydney and Northern NSW

Sunday 8

Siobhan Lavelle leads a walk around Rookwood Necropolis, one of the world's largest cemeteries (note: the roses will be out). 2–4pm, meeting point to be confirmed on booking. Rookwood is a couple of minutes along Railway Street from Lidcombe Station. Cost: \$20 members, \$30 non-members, includes light refreshments. Bookings essential to Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

Book launch and end of year at The Shambles

Queensland

Friday 16–Sunday 18

End of year function, commencing at The Shambles, a large garden at Montville, followed by lunch at Relais Bressin, Flaxton. At The Shambles, Michael Simpson's new book *Over the Fence and Overlooked: traditional plants for Queensland's gardening heritage* will be launched. For details and registration contact Gill Jorgensen on (07) 3341 3933 or jorgenkg@picknowl.com.au

Mount Lofty Botanic Gardens

South Australia

Sunday 22

Guided tour of historic Mount Lofty Botanic Garden with Janie Smylie. 1.30pm. For further details contact Wendy Joyner on (08) 8569 1197

Restored glasshouse, Royal Botanic Gardens, Sydney

Sydney and Northern NSW

Sunday 29

Sean Johnston and Brad Horan to lead a tour of the recently restored glasshouse at the Central Depot, in the Royal Botanic Gardens, Sydney. 2–5pm, meeting point confirmed on booking. Cost: \$20 members, \$30 non-members, includes light refreshments. Bookings essential to Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

DECEMBER 2009

Christmas party at Kempton

Tasmania

Sunday 6

Visit to Leo Schofield's garden followed by a guided tour of the village with its many historic buildings, with lunch at the 'Wilmot Arms'. Meet at 11 am. Enquiries and bookings by 27 November to Rex Bean (03) 6260 4418 or rex.bean@bigpond.com

Christmas drinks at St Vigeans Estate garden

South Australia

Sunday 6

South Australian branch end of year celebration in the garden of Jeff and Gillian Jenkinson, St. Vigeans, Stirling. For further details contact Wendy Joyner on (08) 8569 1197

Royal Botanic Gardens Christmas break up

Victoria

Wednesday 9

Walk and talk with Andrew Laidlaw to view the Royal Botanic Garden's volcano project, followed by our end of year celebratory picnic tea. Meet 6pm for 6.30pm start, Royal Botanic Gardens. BYO picnic dinner, to be eaten in the gardens. Enquiries to Anthony Menhennitt on 0414 699 451

Christmas function

Western Australia

Sunday 13

West Australian branch Christmas function—venue to be confirmed. Further details available from Sue Monger on (08) 9384 1575 or susanmonger@yahoo.com.au

Christmas party

Sydney and Northern NSW

To be confirmed

Sydney branch Christmas party—garden venue yet to be confirmed. It'll be good! Cost: \$20 members, \$30 non-members, includes light refreshments. Bookings essential to Jeanne Villani on (02) 9997 5995 or jeanne@villani.com

FEBRUARY 2010

Maranoa Gardens

Victoria

Wednesday 10

Escorted walk through Maranoa Gardens, one of Melbourne's earliest gardens comprising entirely Australasian flora. 6pm for 6.30pm start, Maranoa Gardens, Balwyn. Enquiries to Anthony Menhennitt on 0414 699 451

Notes for members

AGM notice

The 29th Annual General Meeting of the Australian Garden History Society Inc. will be held on Saturday 17 October 2009 at 8.30am at the Geelong Conference Centre, Adams Court, Eastern Park, Geelong, Victoria.

There will be two vacancies for elected positions on the National Management Committee this year.

Voting will be required at this AGM on the Notice of Motion presented by the Chair, Colleen Morris, at the 2008 AGM on changes to the AGHS Objects and Constitution. A schedule of the proposed changes is printed in the enclosed Annual Report 2008–09. An explanation of the proposed changes

can be found in *Australian Garden History*, Vol. 21 No. 1 (pages 33–34). Also enclosed is a proxy voting form and voting paper. Voting papers must be lodged at the AGHS Office by 9 October 2009.

Journal packers

Thank you to the dedicated group of AGHS members who generously volunteer their time packaging the journals ready for posting. For the previous issue we specifically acknowledge the contributions of Diana Ellerton, Fran Faul, Pamela Jellie, John and Beverley Joyce, Rosemary Kiellerup, Laura Lewis, Anna Long, Sandra Torpey, Elizabeth Wright, and Kathy Wright.



Mission Statement

The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.